

**Bangor Symphony Orchestra
Trumpet Audition Repertoire**

Revised July 27, 2022

(Candidates for any position should prepare all excerpts)

CONCERTO

Haydn or Hummel Concerto

ORCHESTRAL EXCERPTS

First Trumpet

Bach	Magnificat (First Movement)
Beethoven	Leonore Overture No. 2 (meas. 392 - 411)
Gershwin	An American in Paris (4 meas. before reh. 46 to reh. 47) (1 meas. before reh. 57 to reh. 58)
Handel	Messiah: #46 – Aria (The Trumpet Shall Sound)
Mahler	Symphony No. 5 (First Movement – beginning to reh. 2) (reh. 7 to reh. 8) (pickup to reh. 13 to reh. 14)
Mussorgsky	Pictures at an Exhibition (Promenade – beginning to reh. 2) (Samuel Goldenberg and Schmuyle)
R. Strauss	Ein Heldenleben (reh. 42 to reh. 43) (one meas. after reh. 65 to reh. 70) (reh. 74 to reh. 75) (reh. 80 to reh. 81)
Stravinsky	Petrouchka (Third Part – 134 to 151)
Tchaikovsky	Symphony No. 4 (First Movement - meas. 7 - 15)
Wagner	Die Meistersinger (Overture - beginning to meas. 89)

Second Trumpet

Beethoven	Violin Concerto (First Movement - meas. 346 - 357)
Brahms	Symphony No. 2 (Fourth Movement - 5 meas. before reh. P - the end)
Rimsky-Korsakov	Scheherazade (Second Movement - 9 meas. before reh. K - reh. L) (Fourth Movement - reh. P - reh. R)
Schumann	Symphony No. 2 (First Movement - first 13 meas.)

Magnificat.

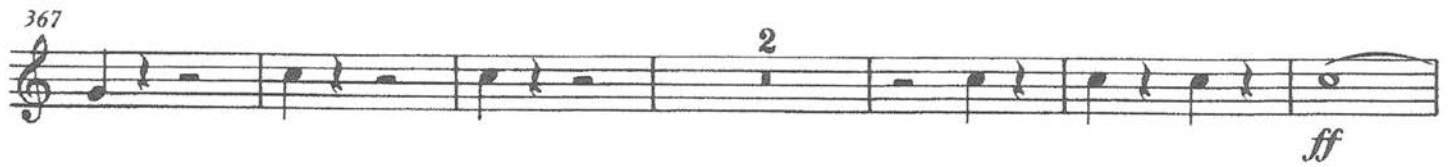
Tromba I in D.

J.S. BACH.

Allegro moderato.

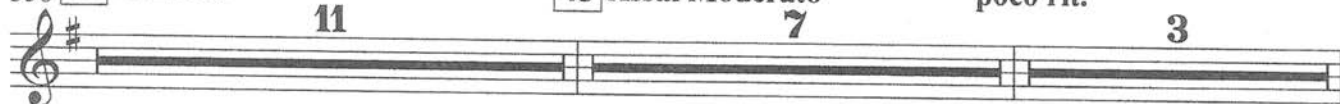
Nº 1.
Magnificat.
(Chor.)

The musical score for Tromba I in D, J.S. Bach's Magnificat, No. 1, is presented in a single system of ten staves. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked "Allegro moderato." The score includes various dynamics such as *ff*, *mf*, *f*, *marc.*, *cresc.*, *espr.*, *senza rit.*, *f ma dolce*, and *tr*. Performance instructions include *marc.*, *cresc.*, *espr.*, *senza rit.*, *f ma dolce*, and *tr*. The score is divided into sections labeled A, B, C, D, E, and F. The first staff (measures 1-4) begins with a *f* dynamic and a *marc.* instruction. The second staff (measures 5-10) includes *ff*, *mf*, and *f marc.* dynamics. The third staff (measures 11-17) features *f*, *cresc.*, and *ff* dynamics. The fourth staff (measures 18-24) includes *mf*, *f*, *espr.*, and *marc.* dynamics. The fifth staff (measures 25-32) begins with a *B* section, *ff*, *mf*, *cresc.*, *ff*, *marc.*, *cresc.*, and *sfz* dynamics. The sixth staff (measures 33-41) includes *mf*, *cresc.*, *ff*, *f*, and *marc.* dynamics. The seventh staff (measures 42-46) features *f* and *ff* dynamics. The eighth staff (measures 47-53) begins with a *D* section, *mf*, *f*, *ff*, *p*, *mf*, and *f marc.* dynamics. The ninth staff (measures 54-61) includes *ff*, *f ma dolce*, and *f marc.* dynamics. The tenth staff (measures 62-68) begins with an *E* section, *ff*, *senza rit.*, *cresc.*, *ff*, and *mf* dynamics. The eleventh staff (measures 69-76) includes *f*, *espr.*, and *marc.* dynamics. The twelfth staff (measures 77-84) begins with a *F* section, *tr*, *ff*, *mf*, *cresc.*, *ff*, *cresc.*, and *ff* dynamics.

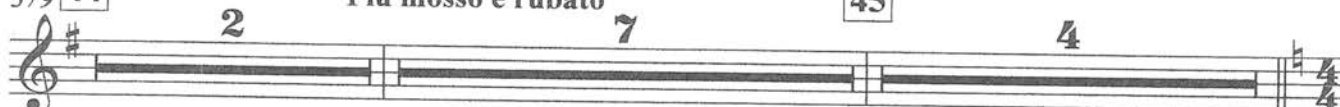


346 **41** Deciso

352

358 **42** Calmato**43** Assai Moderato

poco rit.

379 **44**

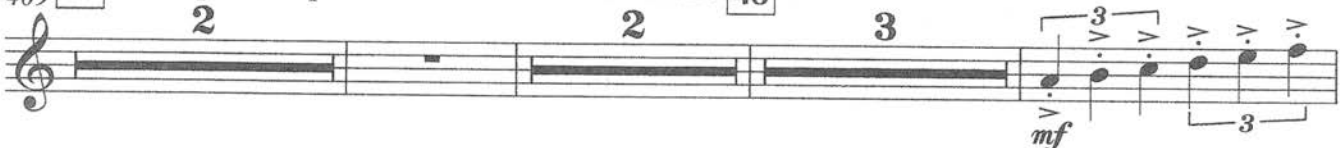
Più mosso e rubato

45392 **Andante ma con ritmo deciso** Solo (with felt crown)400 **46****Poco rubato**

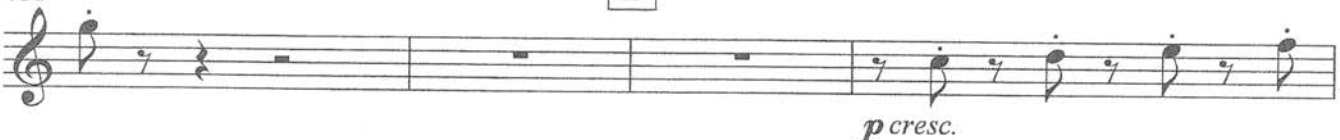
404 rubato

409 **47** a tempo

poco rit.

Più mosso e meno **48**

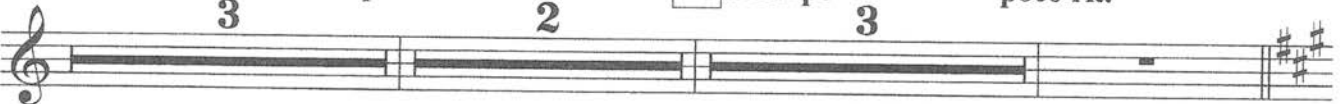
418

49422 **Poco meno**

poco accel.

50 a tempo

poco rit.



57 Allegro (swing)

Solo (open)

472 9

484

489 58

495

499

504 59 60

512 no swing 3 rit. 61 a tempo 7 muted

525

531 62 poco rit. 8 open

541 63 a tempo (swing)

42 Chorus

Tromba I

Allegro 11 *vi. I*

in

19

20

Solo

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Dritter Teil

Part the Third

43 Aria *tacet*44 Chorus *tacet*

45 Accompagnato

Basso

6

7

1

beim Schall der Po-sau-na.
at the last trumpet.

46 Aria

Pomposo, ma non allegro

in

9

Tromba I

3

19

24

39

52

63

78

82

99

107

110

120

131

151

*die schallt die Po - seun,
the trum - pet shall sound,*

*(wan) - deli wir werden ver -
(chang'd) and we shall be*

*von -
chang'd,*

Adagio

Tempo I

Adagio

Basso

54

Fine

*zur Un - sterb - lich - keit.
im - mor - tal - i - ty. da capo
at Fine*

[47] Recitativo — [49] Chorus *tacet*

in B. In gemessenem Schritze. Streng. Wie ein Kondukt.

Solo

molto

(Triole flüchtig)

ff

sempre ff

Pesante.

Tromp. III u. II.

Solo

ff

a tempo

f cresc.

ff

(Triole flüchtig)

f veloce

Schallkr. auf.

Plötzlich schneller. Leidenschaftlich. Wild.

Mahler — Symphony No. 5 in C# Minor

2

Trompete I.

Flöten.

6 9 sehr hervorbrechend

portamento

pp *molto* f ff

sempre ff < sf > sf > mf > poco rit. a tempo

ff cresc. f f < < fff

2 2 Solo.

Allmählich sich beruhigend.

ff Unmerklich zu Tempo I zurückkehren.

mf cresc. molto Tempo I.

ff cresc. sf ff ff

5 Schwer. 12 11 Hörner in F. ff = p f

13 portamento. Solo pp espr.

14 28

15 steigend. 16 12 Horn 2 u. 3 in D. offen f

17 11 18 Klagend.

ff cresc. sf Tromp. III. u. IV.

Tableaux d'une Exposition

de M. Moussorgsky

TROMBE I II
en Ut

Orchestration de
Maurice RAVEL

Promenade

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto.

The musical score for Trombe I II in E-flat, Promenade, by Moussorgsky, orchestrated by Ravel, consists of five systems of music. Each system is written for a pair of trombones (I and II) in E-flat. The first system begins with a large bracket on the left and a forte (f) dynamic. The second system has a circled 1 above the first measure. The third system has a circled 2 above the first measure and a large bracket on the right. The fourth system has circled 3 and 4 above the first and fourth measures respectively. The fifth system has a circled 5 above the first measure. The score includes various musical notations such as notes, rests, and dynamics.

Moderato non tanto, pesamente

TACET JUSQU'AU N° VI

[illegible]

58 *ff* sord.

59

60

VII. Limoges-Le Marché

Allegretto vivo sempre scherzando

Richard Strauss
Ein Heldenleben, Op. 40

1. Trompete in B.

Lebhaft bewegt.

12 14

p

Viol. Kl. Flöte

6 10 7 6 8 8 9 4

10 3 11 2

p < f dim. pp

fp cresc. f ff f ff <

Etwas langsamer.

6 14 5 15 8 8 16 8 17 8 18 8 19

Etwas langsamer

20 21 8

6 7

22 10 23 10 24 5 25 8 26 11 27 6 28 15 29 2

1. u. 2.

Horn Solo-Violine

30 11 31 14

p cresc. f

Mässig langsam.

32 8 33 4 2 34 7 35 6

3. Posaunen

36 5

dim. p

3. Posaunen

37 2 38 8 39 1

p mf > pp

immer ruhiger

40 7 2

41 6

(Hörner mit Dämpfer)

5 hinter der Scene.

42 Lebhaft.

II.

8

43 5

1. Trompete in B.

etwas breiter.

44 *wieder lebhaft*

II.

f

5 45 8 46 6 47 7 48 7 49 4

Festes Zeitmass. (sehr lebhaft.)

ff

1. Es. Tr.

molto marcato

Kl. Trommel

50 *im Orchester*

sempre ff

p

51

mf

52

II.

f

53 7

p

Es. Tr.

54

mf

p

55 13 56

ff

57 12 58 *mit Dämpfer*

ff

59

ff

60

dim. - p

61

cresc. fff

Dämpfer weg. 62

5 63

5 64

1 *f*

65

f *mf* *ff*

ff dim. p *ff*

1. Trompete in B.

3

dim. p ff dim. ff 66 5 67

dim. f dim. mf 68

cresc. f dim. f 69 70 2 mit Dämpfer

3 71 4 72 ohne Dämpfer ff

dim. 1 f mit Dämpfer 73 4 Es Tr. 74 mit Dämpfer ff

3 75 Dämpfer weg 1 ff

f mf mf ff marcato 76 2

77 6 78 14 79 ff mf

dim. p 80

dim. 3 ppp 81 6 82 hervortretend

1 83

cresc. ff etwas breit. 84 ritard. fp

lange Pause.

1st Trumpet

Third Part

STRAVINSKY
PETROUCHKA⁵

120 *L'istesso tempo*, $\text{♩} = 126$ 1 3 122 2 2 123 *Sostenuto*, $\text{♩} = 96$ 1 1 2 4

124 1 1 1 1 125 5 126 5 127 *Doppio movimento*, $\text{♩} = 126$ 1 128 Trombs. *ff*

129 Trombs. *ff* 130 *Con furore*, $\text{♩} = 138$ *ff*

131 *ff* *sempre sf* 132 *Sostenuto*, $\text{♩} = 96$ 2

con sord. 133 *p marc.* 3 4 Solo *senza sord. mf* 134 *Allegro*, $\text{♩} = 116$ Solo *mf*

135 *p* *mf*

136 *p* *mf*

137

138

139 *L'istesso tempo* *Poco meno mosso* *poco rall.* 2 1 1 1

VALSE

140 *Lento cantabile*, $\text{♩} = 72$ Solo *mf ben cantabile* 141 1 1

142 *G.P.*

1st Trumpet

STRAVINSKY
PETROUCHKA

143 Allegretto, $\text{♩} = 60$ Solo *come sopra* 144 8 *come sopra* 145 7 *come sopra*

146 8 *come sopra* *f* *pp* 147 6 1st Ob. 148 Con furore, $\text{♩} = 188$ 2 Lento, $\text{♩} = 72$

149 Lento cantabile (tempo di Valse, $\text{♩} = 72$) rall. Solo a tempo *mf ben cant.* 150

151 V^o, $\text{♩} = 160$ Solo *f con sord.* 152 153 Agitato ma tempo di rigore, $\text{♩} = 106$

154 4 155 (sempre con sord.) Solo *f marc.* 156 157 *ff*

158 1 sempre con sord. 1 159 1 1 senza sord. 160 $\text{♩} = 126$ *ff* *attacca*

161 Tempo giusto, $\text{♩} = 68$ 162 4 163 *ben stacc.* *f*

164 165 3 1 5 3 166 Solo *f stacc.* 167 168 169 *mf marc.* *mf*

Fourth Part

SYMPHONIE IV.

1

I.

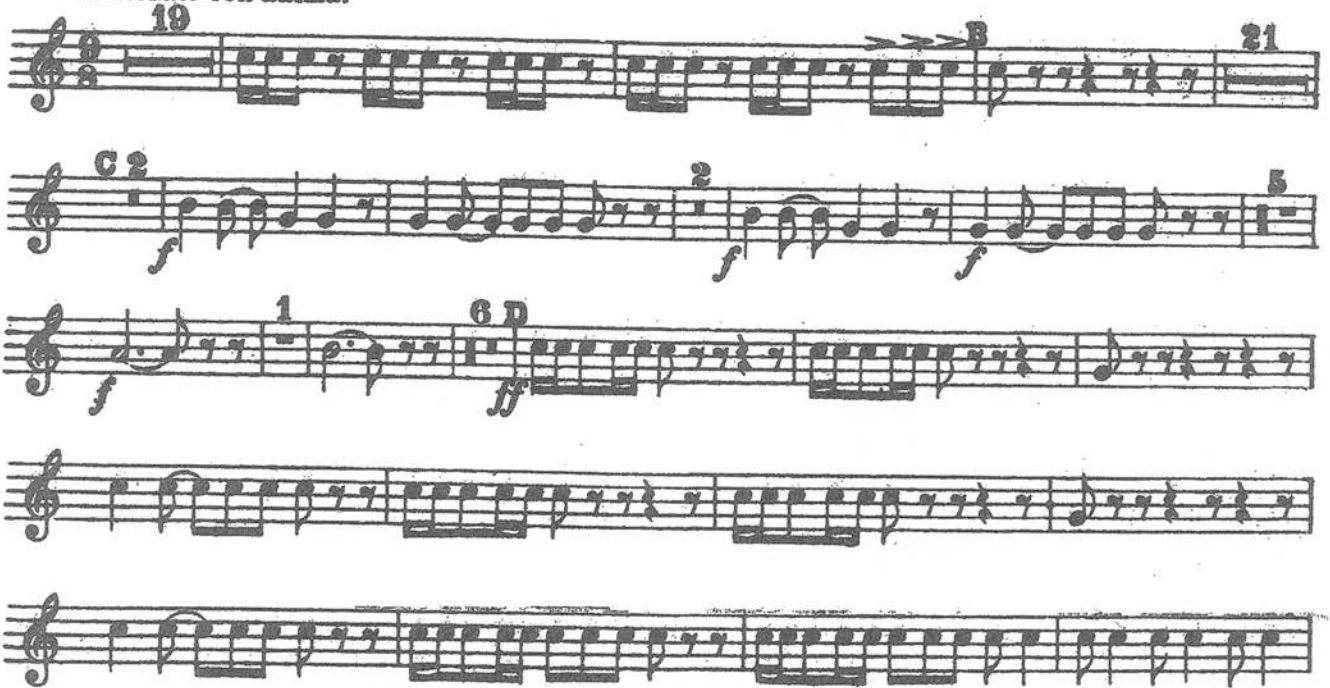
TROMBA I in F.

P. TSCHAIKOWSKY, Op. 36.

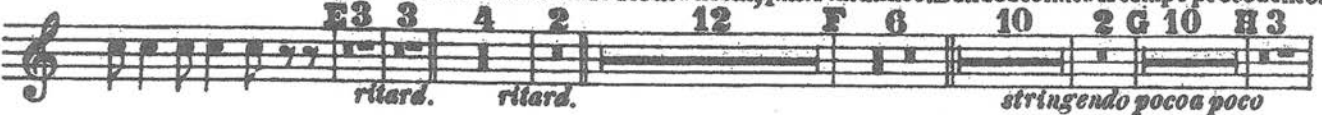
Andante sostenuto.



Moderato con anima.



Meno mosso. Moderato assai, quasi andante. Ben sostenuto il tempo precedente.



Moderato con anima.



Vorspiel

zur Oper

Die Meistersinger von Nürnberg

TROMBA I in B

Richard Wagner

Sehr gehalten
(*Molto tenuto*)

f

5

f *Tromb. I

21

f *Tromb. I

A

8

Ein wenig rallent.
(*un poco rallentando*)

1

37

a tempo

3

sehr gehalten
(*molto tenuto*)

f **B**

45

52

*Tromba III

59

C

1

f *Tromb. I

*Tromb. I

f cantabile

69

1

77

D **Bewegt, doch immer noch etwas breit**
(*Con moto ma sempre poco largamente*)

ausdrucksvoll, (espressivo)

Solo

f *ff*

87

1

*Corno III

1

*Oboe II

f *ff* *p* *p* *f=p*

Trompete II

Ludwig van Beethoven
Violin Concerto in D Major, Op. 61

Allegro, ma non troppo

Tutti 22

Cor. *ff* 2

38 Cor. 8

50 *pp* 13 Cor. *f* *ff* Solo 29

75 *f* *f* *ff* 1 B 2

118 C Tutti 2 1 1 Solo 52 D Tutti Solo 41 E

225 1

235 9 Cor. *ff*

252 1 1 1 *ff* sempre Solo 14 F 47 G 14 VI. Solo *f* sempre In D 1 2

268 3 4 5 6 7 6 H Tutti Cor. *ff*

352 1 1

388 1 Solo 1 I 40 K 26 Tutti Solo 4 15 L 24

378 Cl. Cor.

Brahms — Symphony No. 2 in D Major

Trompete II

4

155 **G** 14 **H** 14 *p* Viol. I *sf*

192 8 **I** *Tranquillo* Viol. I 13 *Fl.*

221 **K** *Sempre più tranquillo* 13 *Fl.* *Ob.* *Fl.* *pp* *in tempo* 7 **L** 9

261 Viol. I 1 2 3 4 5 6 7 *f sempre più*

273 1 **M** 20 Viol.

304 *Hbl.* 7 *f*

319 **N** 15 *Ob. I, Viol. II*

343 5 **O** 14 *Ob. I*

371 *In D* **P** *p cresc.* *f*

389 6 *f*

406 *ff*

413 *ff*

422

Rimsky-Korsakov — Scheherazade, Op. 35

2

Tromba II.

E Tempo giusto. (Allegro molto.) *Tramb.*

1 G.P. 9 10 11 12 13 *risoluto e marcato*

Recit. Moderato assai. *rit. atempo* *rit. atempo* *rit.* **G Tempo giusto. (Allegro molto.)**

Cad. ad lib. *Cad. ad lib.* *Cad. ad lib.* 1 2 3 4

Vivace scherzando. I.

5 20 21 22 23 24 25 26 27 28 29

27 **H** 1. *poco string.* **Tempo I.** 19 **I** 4

1. 5 6 7 8 8 3 4

In Bb

K

p *cresc.* *mf*

Recit. Moderato assai. *rit. a tempo* *rit. a tempo* *rit.* **Allegro molto ed animato.**

Cad. ad lib. 1 *Cad. ad lib.* 1 *Cad. ad lib.* in A. 20

Rimsky-Korsakov — Scheherazade, Op. 35

Tromba II.

8

M 13

4 cresc. N 17

12 0 16 P 18

19 20 21 In A f ff f

ff mf ff mf

ff mf ff ff

ff ff ff ff

R 11

S 4

1

3 T 4 16 U 16 V 28 Più stretto. 7

Trompete II

[illegible]